NOV 7 1965

ISSUE # 14 NOVEMBER, 1965

K-D

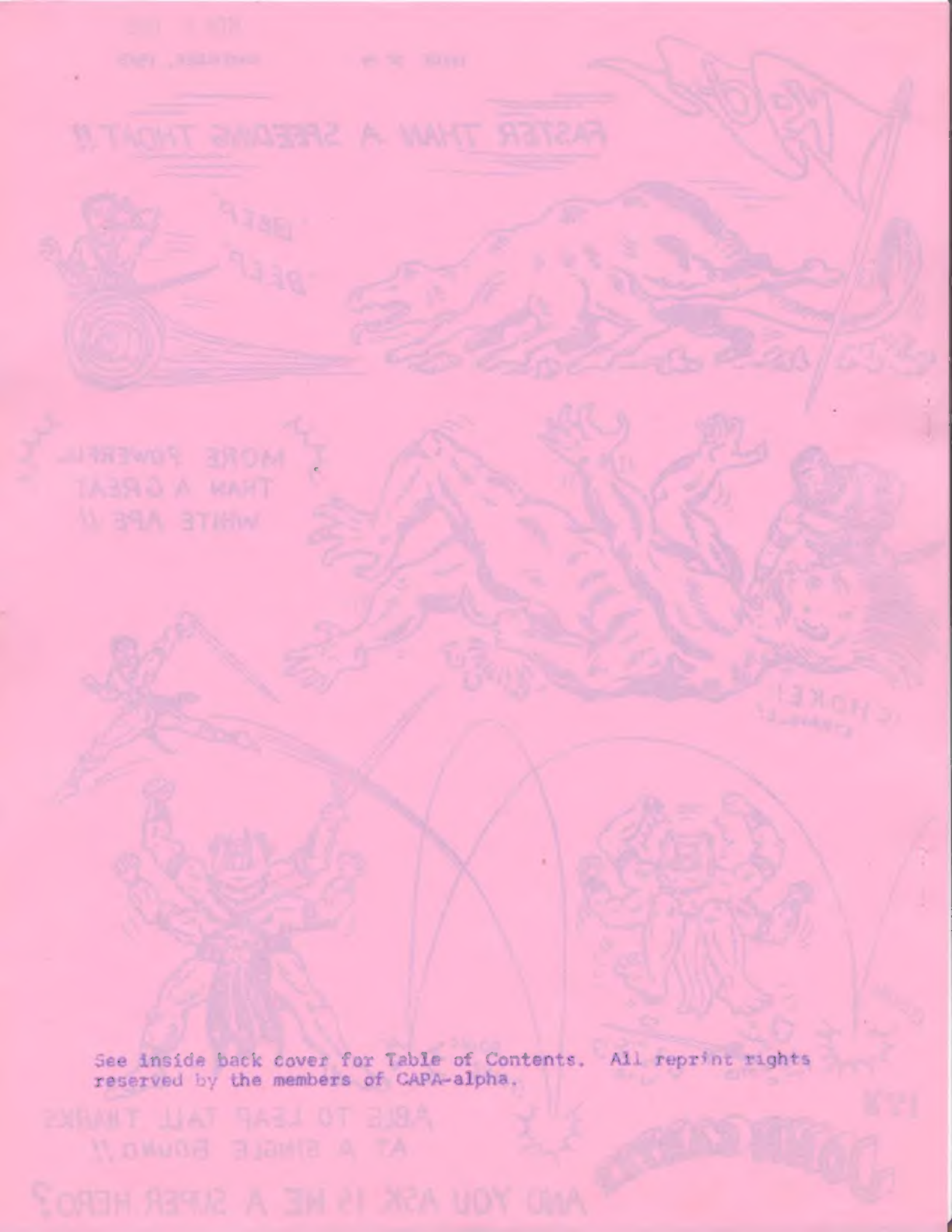
FASTER THAN A SPEEDING THOAT !!

MORE POWERFUL THAN A GREAT WHITE APE !!

IT'S JOHN CARTER

ABLE TO LEAP TALL THARKS AT A SINGLE BOUND !!

AND YOU ASK IS HE A SUPER HERO?



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SOUNDING OFF 5D

DAVID A. KALER P.O. BOX 392 COOPER STATION NEW YORK CITY 10003

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Welcome back to my little corner of this ama-zine! I've been busy all month looking for items of interest to fill up the next few pages. I have another Comic Zodiac to add color and there are a number of MC's for some of the other contributors. And I've compiled some interesting items for a new section that I call Nostalgia. But FIRST.....

I received my second check from Charlton Comics and I feel great about it. The story that I did for the Blue Beetle was great fun. And I think that it may be one of the best that he has ever had except for the ones that Tom Fagan and Roy Thomas may have written. Anyway this writing has put me into the mood for the next assignment that I receive from Pat Masulli.

I have a few other pieces that I'm working on secretly. If I sell them, the readers of Kappa Alpha and TCR will be the first to know. I have also been asked to be the associate editor of TCR. But I haven't decided what to do about that until I see what Derrill will be doing with it. Everything depends on what he wants in the TCR regularly.

****

JUNK, n. (Colloq.), useless stuff; rubbish. v.t. (Colloq.), to throw away as worthless; discard.

I think that the word is now defined and it has had its moments in quite a few conversations that have been tossed my way lately. For one thing remember that Phil Seuling of Brooklyn is a big junk dealer and writes a column in RB:CC about junk every issue. I still think that there is a better word for comics then junk anyway that you look at it.

It all started because Playboy arrived on the local newsstands a few weeks ago and it carried the article by Jules Feiffer on the Great Comic Book Heroes. I enjoyed the article and admit that he did a wonderful job of filling it with humor. But then that word appeared and I did a little backtake. Here was a man that had studied the comics as a boy so that he could draw and become an artist or cartoonist admitting that it was junk. And probably he has refined that junk into a style of social and political cartoon that may be copied by others in the near future. And continueing with that frame of reference.....

Life magazine devoted three pages to Jules Feiffer recently. They presented one page of his junk and then went on to write that two books of junk by him will be appearing this Fall. One of the junk illos was that of Superman. He also used an illo of President Johnson wearing a Superman suit in his weekly junk item for September 16, 1965. Enough!

(I admit that I got carried away! Anybody for Junk?)

****

The National Cartoonists Society celebrated the 20th anniversary of VJ Day last month. The Hotel Astor was the site for their "War Cartoonists Night." Gen. Omar Bradley and Richard Nixon were special guests of Milt Caniff and Miss Lace, Dave Berger and Private Berger, George Baker and Sad Sack, and Will Eisner will bring Joe Dope along too!

Hal Foster, creator of Prince Valiant, was recently elected to membership in Great Britain's Royal Society of Arts. This places him among a select number of American artists who have received this honor. This comes about on the advent of the 30th anniversary of Prince Valiant next year. (I was looking at some of the original strips last Saturday. I felt my breath being taken away by the sheer beauty of it. There was a magic about it all that seemed to come right out of the paper itself. I wish that some of the magic were still in the strip as it appears today!)

The American Cancer Society has just published a 16 page, 4 color booklet on smoking. Their purpose of course is to help persuade the youth of America to stop smoking. This is just another example of the way that carttons are used to demonstrate more effectively a theme or idea. I wish that they would take ads out in magazines and newspapers using big stars in the world of sports as the central figures. Many of the books that I receive from England have an half page ad in cartoon form that show a sport star, an airplane pilot or someone that kids can immulate telling some youngsters not to smoke.

People in Chicago missed a great bet if they failed to see the show that the Art Institute of Chicago had of the work of Joseph Parrish. I have seen many of his political cartoons and one or two of his pieces on nature. A very nice tribute to the talents of Mr. Parrish.

COMIC BOOKS ANYBODY?

During the past few weeks, I have visited the newsstands regularly in order to catch everything that comes out. The end result is what you are about to read.

SUPERMAN promised something SO DIFFERENT in the future Superman series. I hate to disagree, but there seems to be a great deal that is exactly the same as the modern version. Point one: He is still a newsman. Second: He still wears glasses in order to hide his identity. (I wonder why the use of color contact lenses and a color hair spray never came to the minds of Mort Weisinger and his staff. Glasses in the 30th Century seem a bit archaic.) And third: The young lady in his life has great dislike for Superman while being interested in his alter ego. Too much like the opposite of the present situation. I only have time for these three points today. I could go on with more but I don't want to waste your time or mine.

WONDER WOMAN is looking great as of the last few issues. I like the idea of the old origin being redone. And I will be sending Robert Kanigher love letters from now on for bringing back the Cheetah. She was one of the first lady villains that I fell in love with when I was a child. Just goes to show you how purient children can be when young. I'm hoping that she catches on and the series will have many great battles between WW and the Cheetah.

TEEN TITANS arrived and all that I've heard from people is how bad it is. The idea of a teenage group from DC wasn't one of my favorite ideas in the first place. But they are handling it very well and the art in the latest issue was very well handled. But they do face one problem now that Kanigher has killed off wonder girl. Maybe Supergirl and Speedy will show up to lend a hand. And in this era of gimmicky spy stories that are selling so well, perhaps Speedy and his arrows will be very good for the series.

AQUAMAN showed up with a trio of villains in the latest issue. There was a great deal to like about this issue. The stars have begun to develop character and even the villains had personalities of their own. Now if they would only being back to the surface world for a story or two, Aquaman would be better than ever. (It seems that they are missing a good deal by not having him use the C. King role that he used in the JLA. It would add novelty to the stories as he has seldom had an alter ego part in any of his stories.)

JLA appeared twice this month. First issue #39 appeared as an 80 Page Giant. What a disappointment! This issue could contain the JLA-JSA crossover story in expanded form. And that certainly would be an issue to save for many years! Issue #40 was a bit better and was another attempt to cash in on a story that was done for the JSA some time ago. The reasoning behind this is fine as when the twin earths were first presented, one idea was that what ever happened on Earth One would eventually happen on Earth Two. All in all, an interesting story if not a classic one. Now if they next came out with an issue in which they didn't have to face their chief weaknesses in order to win the battle, I would jump for joy.

The big news from DC is not about their comics. It concerns the programs that they are lining up for television next Fall. For one thing ABC has signed a contract with National to produce a film pilot of a Batman series. The first show was in the process of being filmed this week in Hollywood. Superman will be presented in a new cartoon format based on the Future Superman series now debuting in the comics. The BIG SURPRISE is that an Aquaman series in cartoon form is also being made. National has formed its own distributing organization to handle all these shows. Anybody want to buy stock in National now?

IT ALL LOOKS FOREIGN TO ME!

La Prensa in Mexico City has a regular Sunday Comic Suplement. The only thing original about it is the fact that they print their original comic book heroes in it each week. I received a copy of it just recently and enjoyed, enjoyed. Relampago is done by another artist and it is so clear and beautiful. El Piloto Fantasma is the same artist and seems to be lost in all that space. There was a beautiful sequance however when he jumped from the side of a building right into his biplane. This airborn version of the Phantom is a great idea but handled very weakly. And Azor is great and looks much more original here. There is very little that looks like a copy of Kubert work as in the comic book version.

From Italy I received a slick magazine named LINUS. This features many American strips, the biggest being Peanuts. There is even a letter column to Charlie Brown! Among the many strips are original Krazy Kat cartoons. And if reading Krazy Kat in Italian isn't enough, they translate Georgian Swampanese straight from the mouth of Pogo and Albert! "Org! Che Vista Orribile!"

Winnetou is the title of a series of comics from Germany. This is a Western series based on a number of books written by Karl May many years ago about the American West and the Indians. The art is very well handled and almost looks American. And the books have coloring on every page which is very unusual for European comics. A few of the books by May have been made into films that are now appearing in the USA. Lex Barker plays the main hero in them and they are very well executed for Westerns. If you can forget the lousy dubbing that is done for these films, you can enjoy yourselves at the movies very much.

NOSTALGIA*** NOSTALGIA*** NOSTALGIA*** NOSTALGIA*** NOSTALGIA*** #1.

The people of Detroit are sure going in for NOSTALGIA in a big way! A few months back they did an article on the Lone Ranger that was great. And then in September, they wrote on the Green Hornet. The article was very interesting, especially the part about trying to name this hero. (Reads like one of the sessions that Roy and I go through when we are working on our scripts.)

But I keep finding items that are really NOSTALGIA because they were printed way back when! Magazines like Click and Spot Photo Story, which are not listed in the Reader"s Guide,have much to offer the person interested in radio, films, comics and superheroes!

Click for September, 1938 had a two page spread on the Lone Ranger. Photos covered the pages with scenes from the Lone Ranger serial from Republic, photos of families listening to the radio series and youngsters wearing Lone Ranger outfits and T-shirts. They noted that by the end of 1938 some 200 newspapers would be carrying the Lone Ranger strip. One boy was reading a Lone Ranger novel. And some 4,000,000 youngsters were members of the Lone Ranger Clubs. Hi-Yo Silver!

Spot Photo Story for December, 1942 carried an article on Captain Marvel, King of Comics. For four pages you could read all about the Big Red Cheese and how his comics were produced. There were actual panels from his comics, two shots of a script, the development of each panel from rough rough pencils to the finished ink, and some showing the many-sided personality of Captain Marvel. All this in Black and White for only a dime!

Look in 1944 was doing an art series on American War Heroes. This was handled beautifully by many Illustrators. It compares with, if not overshadows, the work done in the new Warren War magazine.

And Look's Photoquiz was running panels that showed cartoon features in every other issue. On October 3rd, Wagon Wheels, a member from the Smilin' Jack series was used as a nouveau riche member of the comic strips. On September 19th, Henry Henry was featured as a Pantomimist of the comics. The comic strip Wonder Man known as Captain Marvel showed up on August 22nd. All in 1944 and more to come later!

In a specail feature on GI Slang, Look for July 11 mentioned and illustrated a "Superman suit" which turned out to be GI underwear.

Life for June 4th, 1945 saluted Milt Caniff for his Miss Lace strip; There were two full pages of actual strips taken from Stars and Strips. Punchlines and two bosomy pinups were a great treat. I can see why the GIs loved this strip! (You'll note that I even got exicted, extcide, or excited by this myself!)

I've got more items like this for coming up issues of Kappa Alpha. If you know of items that I could use for NOSTALGIA then drop me a note about them and I'll try to get copies for myself. I get the greatest fun out of finding these items in the dark musky dirty corners of the old bookstores that I visit on my safaris for books. I hope that many of you like this feature and will mention it in your MC's for me. And I hope that the youngsters aren't bored by this feature that goes beyond their scope of memories.

MC's AWAY!

Rick Weingroff When mailing Masters, don't forget to put cardboard and mark the envelope carefully Not to Bend. You were lucky this time when your package arrived in New York to be printed up. It might not be that way the next time. And what is the big surprise about the Aquaman series? There have been a number of successful underwater shows in the past, and this will be the first done in animated format. It might go over very big.

DON and MAGGIE I just happened to think of the name of the boy in the Moon Mullins strip by accident. Okay, it's Kayo! And I hope that the item on JUNK doesn't hit an open nerve ending. I'd hate to be tied up with you in a serious debate about it. Peace!

JOHN and JAN I'm getting a bit worked up over the censorship reports about Australia. First one writes that there is censorship and plenty of it. Then someone from Perth says that they have no censorship and everything is very free and easy. Maybe you could devote part of Ryandom to explaining the situation. I'd be very eager to hear about it.

RAYMOND MILLER I think that it was reported that GK was trying to redo the Flash Gordon books from the original strips a year ago. The project fell through because they were not able to get clear reproductions from the strips or something like that. However I'm sure if they contact some of the publishers in Europe that syndicate the strips that you mentioned, they would be able to get great results. They are planning a Flash Gordon book over there in full color from the first strip on. Can you read French? As for other newspaper strips, why not try to get the Gold Token series from England or Australia. They have more recent strips such as Mandrake, Flash Gordon and Brick Bradford.

JERRY BAILS You will drive me into the professional ranks a lot faster than I can handle it right now. I still have some things to get settled in my apartment and in reorganizing my collection right now. But I do appreciate the plugs and will try to show writers and reporters that all members of the academy are not 10 and 12 as they are so often led to believe. I'm seriously thinking that there should be some adult group set up outside the Academy or as an offshot from it. We might be able to present a better image to the professionals in this way. What do you say?

TO ALL With this issue of Kappa Alpha, we are one year old! I'd like to wish every member past and present a Happy Birthday at this time. There will be a great big No party at my house for the occasion. There will be Nobody present to share in the No cake and No booze that I will not buy for the occasion. And I'm sure that everybody will have a good time especially since they won't be there!

****

I've just found an item that will classify me as the complete idiot of all time. Bantam has released KING KONG in paperback in a novelized form. And I am having the time of my life with it. It is nothing more than my imagination running wild about the Grand Daddy Ape of them all! And if I were younger, I'd probably have pictures of Fay Wray all over the place. And I'm sure that I would be buying all the Edgar Wallace books in order to read them because he worked on the script for the film. What better way to end a column then by going ape!

RAMBLINGS ROY-AL

by Roy Thomas
(New Address) P.O. Box 497
Cooper Station
NYC,NY 10003

The clock has just struckan twelve. Outside not a creature is stirring (for it is the night before Wednesday), except for a couple of Puerto Ricans playing their nightly game of Let's-Throw-the-Broken-Glass-on-the-Street-and-See-If-Anybody-Runs-over-It. Somewhere within a two-mile radius, according to latest reports, a mystical mage named Dr. Stephen Strange is either bedding down or fighting an exclusively-defensive battle against evil demons and barons. (I know; I wrote most of that particular story, as all TCR readers know, in this kingdom by the sea.)

And so I sit at my scientifically-sound, non-magical typewriter and begin to jot down random thoughts. (I find that the only thoghts I am having these days are random.) It's that kind of month.

I'm a nostalgic person by nature. And, if someone wishes to leap to his feet and retort that all comics fans are nostalgic, then I shall rephrase the answer. I'm super-nostalgic. I even shed an occasional mental tear over my old apartments and cars I used to own (and, believe me, it's not because they were beauties, either of them).

So now I find myself growing super-nostalgic--albeit prematurely--over comics fandom. True, I'm still very much a part of fandom. I publish what all right-thinking people who don't get COMIC ART consider the highest quality comics fanzine. I contribute when possible to K-a in order to save postage on individual letters. I live with an incorrigible comics fan. I even subscribe to the RB-CC (and I can prove it; just three months ago in St. Louis I received the back page and one staple in the mail).

And yet I am nostalgic, and I can see surrounding shades of melodramatic fannish doom about me. Reason: my newfound and tenaciously-clung-to Professional Status.

You see, I have spent the past eight weeks falling in love with my job at Marvel (and ten weeks doing the same with what little I've yet seen of NYC). I have no desire to leave either. And I seriously doubt if I can remain in the "pro world" and the "fan world" at the same time--at least, not forever.

(NOTE: Please do not, at this point, rush to your typewriters and rush me a request for your money back on AE, fearful lest I abscond with your sticky 75-cent-pieces. I'm still good at least for what I've said--if not, you'll get your money back unsolicitidd.)

However, it is true that fandom creates quite a barrier now that I'm working at Marvel--just as much as AE accidentally created quite a bridge, originally, to a job at National and therefore indirectly one at Marvel. For it seems that suddenly I am looked upon by my

fannish friends and acquaintances (many of whom are also fellow K-alphans, bless 'em) as a Potential Peephole to Marvel.

However, this is fated not to be. Stan Lee has specifically Asked me not to reveal future plots, etc., to the fanzines; he prefers to do that, if at all, thru the M.M.M.S. Not that he has had any objection to such information as I have given, but he'd prefer that I not divulge even the particular things I am working on, except as they come out. This will probably cease to interest anyone soon, anyway--I hardly expect to convert all of comic fandom to MILLIE THE MODEL just because I enjoyed the hell out of one of them entitled "What's Happening, Baby?"

Perhaps I'll still be able to function somewhat as a member of fandom, but this dichotomy is bound to have an effect sooner or later. After all, what can I write about in K-a? Not about future comics, certainly. And probably I should not write about present comics, because I would either look as if I were praising my own company or slamming other companies--or, even worse, as if I were slamming my own company or praising (unduly) other companies. Greater sin hath no man. This is not an order from the top; it's just what I deem to be prudent under the circumstances.

Maybe I can write little anecdotes from time to time. That's more or less what I have in mind this month. After some mailing comments, that is:

Jerry Bails: I'm afraid I have decided to oppose unequivocally your intention to count mailing comments as only half credit. I know it has Good Thinking behind it, since there are those fans who would never have anything to say but mailing comments. Still, I find that the mailing comments of most of the members are quite interesting and are intended (successfully) to be a positive contribution, not merely a stalling device. Secondly, it may be that many months I'll be so busy (since I have a regular 8-hours-a-day job plus a fair amount of free-lance work) that I'll have time for nothing but mailing comments, and I'll be hanged by the resuscitated Hangman if I'm going to type them out for half credit. How about it, fellow K-alphans? Let's have more views on the subject. Majority rules?

Darrell Rothermich: I'm glad that circumstances would seem to allow you to publish TCR after all. I apologize for my inability to help you with info as I once promised, but trust you'll accept my reasons as adequate for the time being. Rest assured that, what I can report, I will report--and to TCR, the logical place. If anyone thinks that my comments about you last issue were intended as disparagement, I advise them to read my Ramblings again. I have nothing but warmest feelings towards you (after all, didn't we share a baptism of fire--namely, two flat tires in three miles--one day when we visited Biljo?). David and I only hope we can be of help to you with TCR.

Rick Weinzroff: Beautiful little satire last ish on funny fandom. I'd print it in AE, but a couple of hundred readers would drop me a line asking me the address of its patriarch. And thanks for SLAM-BANG # 5, that ~~fffff ffffff~~ fanzine you sent. I'm afraid I redd it partially as a satire, but dan't worry too much about that. I've discovered that, according to many critics, I find the wrong things in Catcher in the Rye, too. (You mean Holden Caulfield isn't every bit as phony as the world he castigates?)

Al Kuhfeld: I liked some of your cartoons quite a bit. Since K-a has a limited audience, how about permission to use the cannibal/Hawkman and a couple of others? I could take care of tracing them myself. (Sure, I could write you a letter, but I'll do anything to save a five-cent stamp. And I happen to believe strongly that K-a can be useful for tryouts of material which can later be published in larger-circulation zines.) This brings up an aside to Agent X: As a "rival" publisher, I don't think that TCR should have automatic reprint rights to anything in K-a, as it seems to have from one or two of your letters to me. Each contribution should remain the personal and "spiritual" property of its author and he should be personally approached, whether by Derrill, myself, or anyone else. Or is this the state of affairs now, and I just misunderstood again?

Now back to Al: Afraid you'll have to quit using your satirical version of Mrs. Trulock now; she's quit the Code after several years of faithful service. The pros that I know generally have a great deal of respect for her, and found her a not unreasonable woman. Her temporary replacement is Len Darvin, about whom the less said the better.

All Members: (And, by the way, I'll be using all my margin this comment; I just noticed that I left unused a good 4 square inches of valuable space above. Comes of getting carried away with oneself, I guess.) I wonder how many fans, even remembered far enough back to recall Paul Gambaccini's famous (or infamous) interview with Robert Kanigher--which is the subject of an in-joke (and a running one, at that) in the latest WONDER WOMAN. I do know that, when I met Kanigher at DC on about my second or third day there, I was chatting with Gil Kane and Murphy Anderson when someone told Kanigher that I was a "Fan." Immediately the fire flashed into his eyes and he strode over to me.

"Do you know Paul Gambaccini?" he asked.

"Only thru the mail," I replied, truthfully, having a vague idea of what was to come.

Kanigher then launched into a several-minute monologue on Gambaccini and his report, which had described the editor as wearing a sports jacket and a yellow bow tie. In the middle of his speech he halted a moment, turned dramatically to Kane, Murph, and the rest of the art-room crew, and cried out, "I will give $50 to anyone in this room who has ever seen me in a bow tie!" There were no takers. It would seem that Paul had his DC editors a bit mixed up.

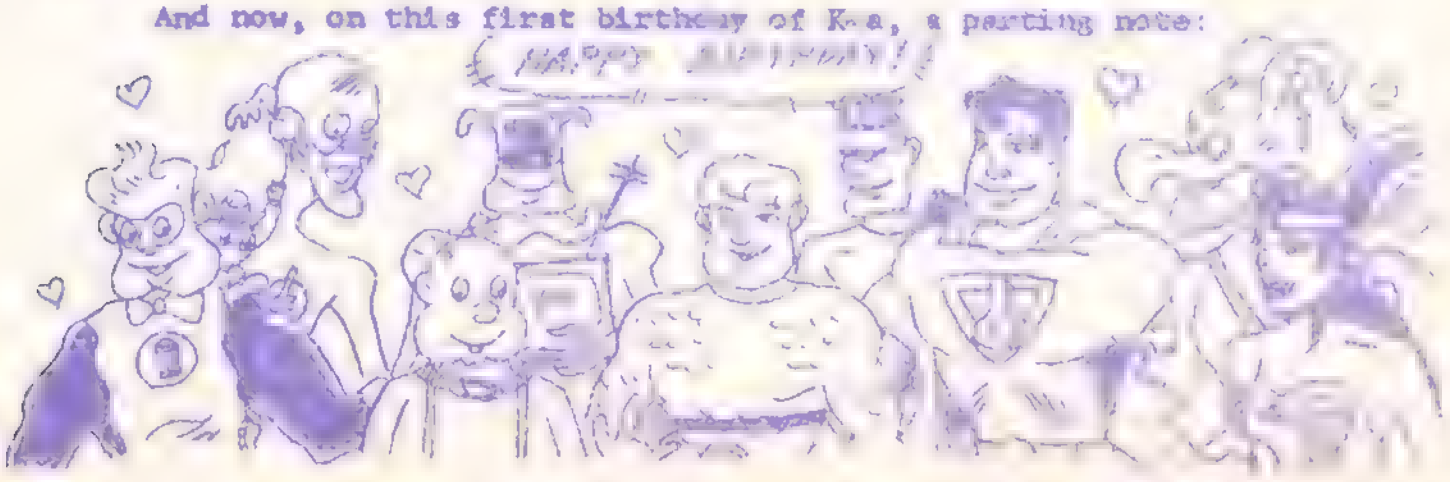
Interesting sidelight of this semi-one-way conversation (which lasted fifteen minutes or so) was that Kanigher cast aspersions on Stan Lee's Sgt. Fury mag for using the "Vas You Dere, Charlie?" type of German speech for supposedly intelligent Nazis--and then turned around and did the same thing for Chinese with his Egg Fu villain. The Amazon sandal is now on the other foot, it would seem. Personally, the only thing that worries anybody at Marvel seems to be the fact that Gabe Jonas keeps coming out different colors. Such are the vicissitudes of liberalism, I suppose.

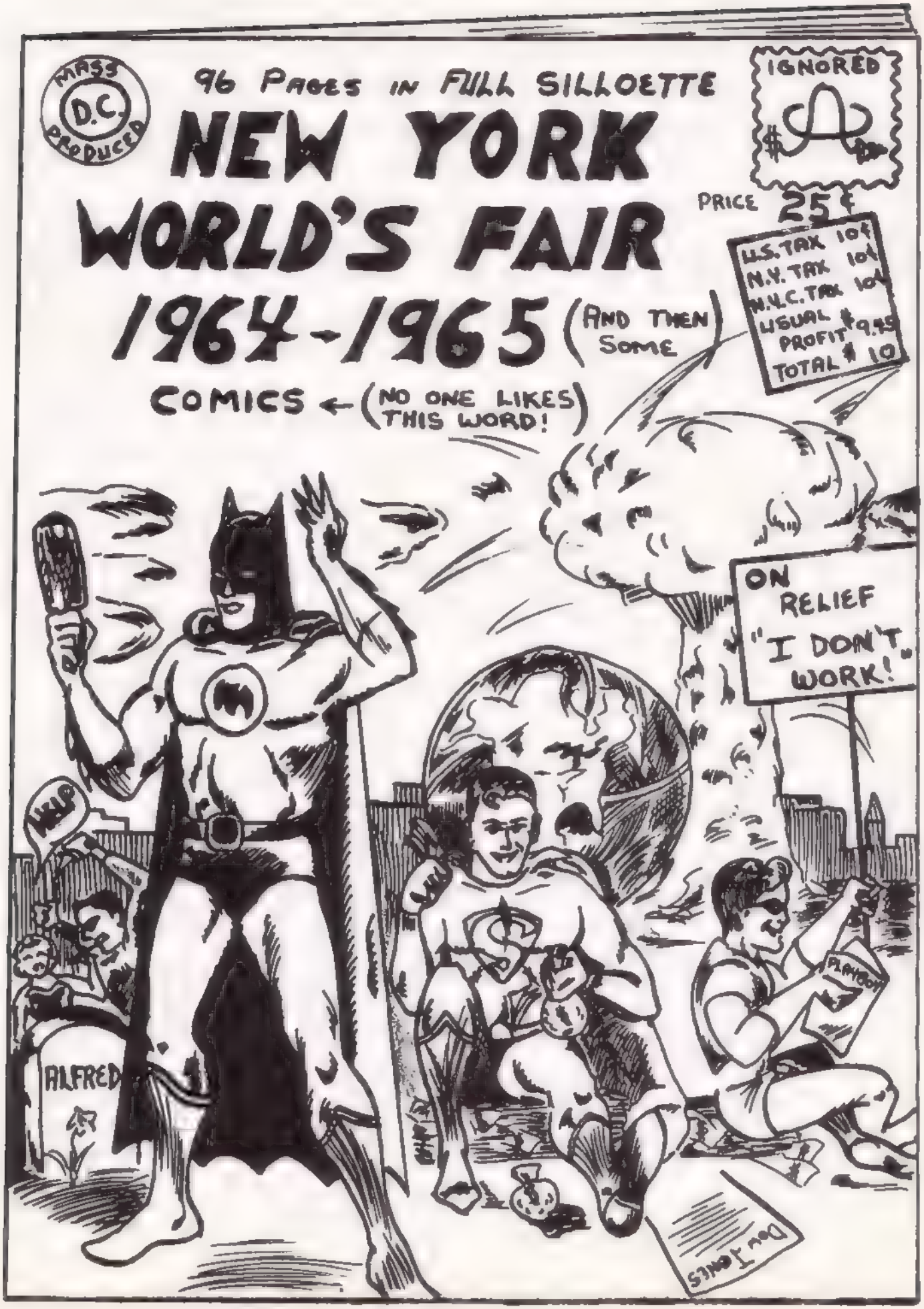
Thanks to my several K-a and other fannish friends who have congratulated me on my various professional jobs (the ones are one or two jobs behind at present writing--I take what I can get. I'd like to ask them, however, not to send me any more congratulations that I am at present writing all the Millie and Patsy stories. I couldn't be more happy about the whole thing, especially since I'll be doing a fair amount of on-staff work on [illegible]. By the time this is read, the Iron Man story Stan and I wrote is on the stands; I'd be interested in seeing some of my fellow K-a'ans attempt to guess which lines were mine, which Stan's. True, I'm sure on at least one I just changed one or two words in a balloon, which makes it sort of a collaboration but basically mine. Other panels he took to [illegible], so that the end result (by my actual calculation) was about 50-50. [illegible] work since then has gone much better. And you may proceed with great assured that, after the October-appearing PATSY WALKER and two MILLIE issues (the latter two entirely by me, the other having been heavily "edited" by me), my name will appear on anything of any length that I do. (I'd probably put it on the ad copy I occasionally do if Stan'd let me; I have no shame.)

At any rate, I'm hardly sorry about doing the "romance" books--the more so because they aren't romance comics in the usual sense. PATSY & HEDY has been, but won't be in the future. To tell the truth, writing the kind of stagnant prose that the average romance comic contains would drive me out of my skull in about two issues. Writing the MILLIES is harder, and of course the books are smaller (my second Millie story contains one panel with a staggering 142 words). Still, I'm proud of three of the four Millies I've written so far. (Another point: anyone with an IQ of 3 should be able to read the two October Millies and tell which one I did first, when I'd been working for Marvel just a day or so, and the second, done a week later, after I'd gotten the hang of it.) I'll be using my semi-name of Roy T. (rhymes with Stan Lee and Stan G.) in a lot of the stories.

Now a final comment before I close: APE-10 may just miss the ridiculously early Nov. 1 deadline for mailing, tho I still consider it a 1965 fanzine. "Warrior of Llarn" will appear, done by Dan Grainger--whom I must admit is the cant artist in fandom. My apologies to all others, many of whom deserve to break into pro ranks someday soon, but a fact is a fact. His work is the only stuff I've seen so far which unequivocably and consistently can stand up to rank with some of the pro stuff being turned out nowadays by the better artists. I know I'll be discounted in this as prejudiced, since I wrote the script last winter, but I simply had to say it--and as surprised I am, also I'm constantly poring over the pencilling of Kirby and Ditko, Romita and the superb inking of Joe Sinnott. (Incerior color this time, b'ways.)

And now, on this first birthday of K-a, a parting note:

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96 PAGES IN FULL SILLOETTE
NEW YORK WORLD'S FAIR 1964-1965
(AND THEN SOME)
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IGNORED
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N.Y. TAX 10¢
N.Y.C. TAX 10¢
USUAL $ PROFIT 9.55
TOTAL $ 10
ON RELIEF "I DON'T WORK!"
HELP
ALFRED
PLAYBOY
DON'T KNOCK

THE GREATEST DAZE IN COMICS HISTORY!

Great Super-heroes often have very heroic words. But at the momentous meeting for the first time between Captain America and the Red Skull.....

From CAPTAIN AMERICA #1
© 1940 Timely Pub.

Cap's first words to his arch-fiend were:

"IT'S ME, YOU SAP!"

Superman Fans should look for Columbia records Brothers Four album (CL 14[illegible]) for a song about Superman. Available at record counters for under $3, together with a number of other good songs.

in the first place.

own collector's item. Here's how:

lead off feature must be the worl
other than that Lois

any current funny section. Place the story
the Superman of 1964-65.

Siegel and Shuster let Slam Bradley take the d wn-road. Jos

of comic-
special comic-

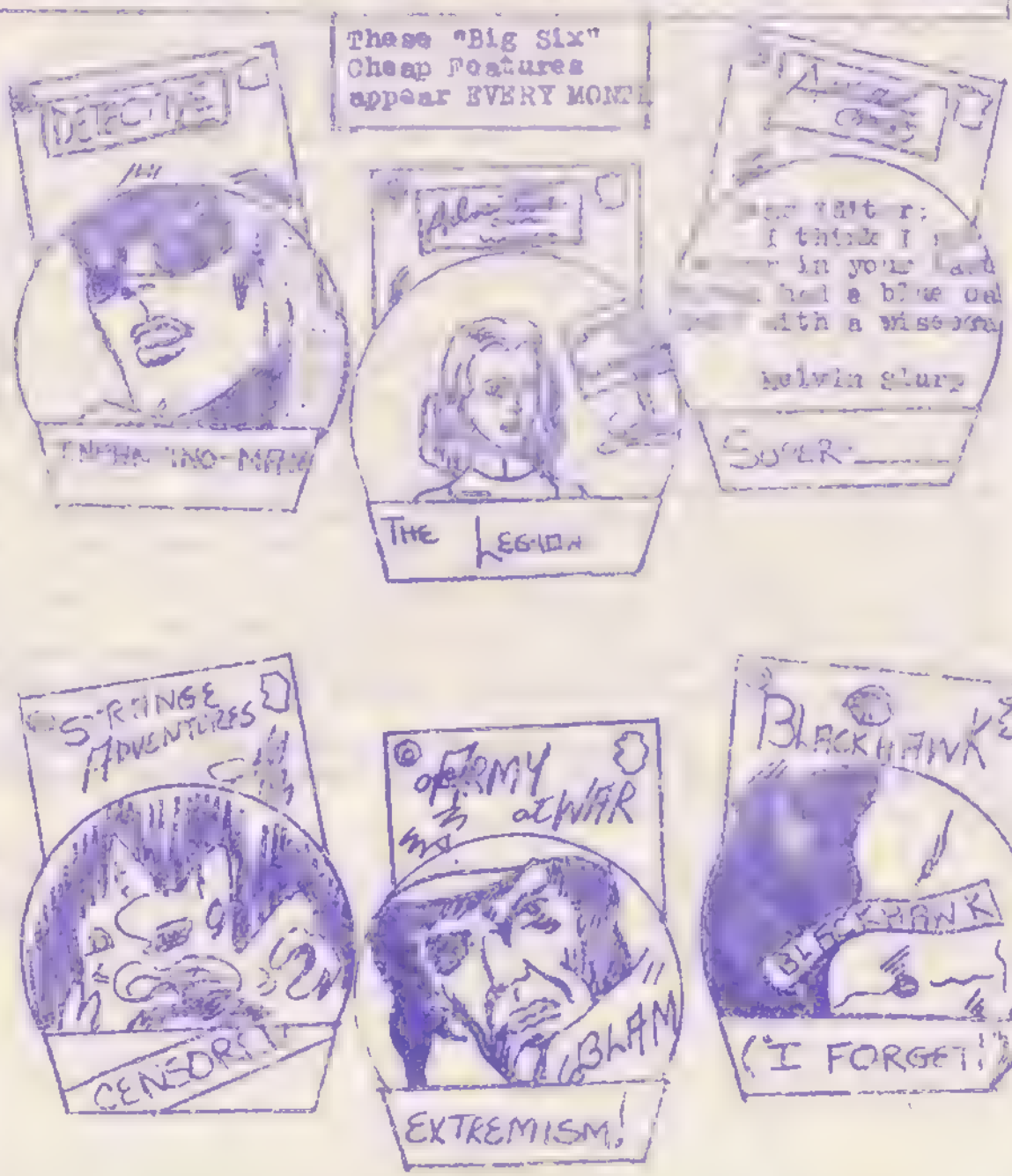
8) In place of the Sandman we will need a [illegible] his Thunderbolt was a stupid mess that was ill suited to draw him.

stools.

11) For your Info on New York page [illegible] and insert them on page 3.

(1946-51).

THE 'BIG SIX' COMIC MAGAZINES STILL USE THIS "GET" OF COMICS!



Yessir, readers! National Comics never had a better line-up of monthly comics! Never...not even in the famed GOLDEN AGE.....

BACK BY POPULAR DEMAND...

Nelson's rundown on the March-April issues.

Ranger with 9 Lives."

tle O.G.R.E., an international crime syndicate.

jures up fantastic allies in "The Moon Creatures."

vel which introduces Bee-Boy.

Cherry Pie.

come a teammate of the Magnificent 7 and turns out to be "El Blackhawk Peligroso"--"The Dangerous Blackhawk."

recently with ACG

that is part man, part animal.

is the first villain to battle Batman on TV, in a loose

series is scheduled for 7:30 E.S.T. on Wed. and Thurs. in ABC colox. (6:30 C.S.T.) Adam West plays Batman. Fr

killed him.

bags, and leaves town and his super career! It's "The Flash's Final Fling."

Also, Beast-Boy meets Mento.

Girl is back.

the prize is something nobody would want.

that nothing beats a royal flush.

his first Batman cover). The Elongated Man solves "The 13 O'clock Robbery."

awakened from a million-year sleep.

will do at least one ish of this.

Time Warp" (written by Nelson).

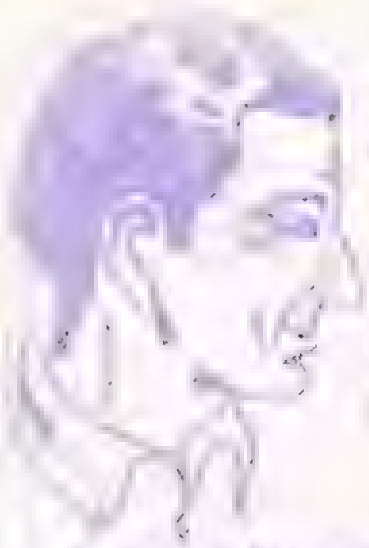
soon!

Boltinoff.

****

****

This is AGENT X signing off. O.H.B.



Yon Ryan DOWN UNDER

The sole appearance of the above character is made with the

A FREE MAN -- AT LAST!!!

the pleasure is doubled.

your collection, if you want it.

seems to me that I can recall her appearing in [illegible] or was it [illegible]Comics??

[illegible]Okay??

[illegible] effort is no exception to the rule [illegible] well as it [illegible] Bails didn't tell me to go to [illegible] (I sure hope this bad language isn't upsetting Roy Thomas.) My first reaction to this book was that it [illegible] Then I realized that I was looking at it from the wrong angle. The book is meant to be a "guide" to the new fan [illegible] and, as such, does a wonderful job. This book whets the appetite of even a "luke warm" fan as it does

them to the threshold of what could be an exciting, new interest. It tells you so much -- and no more. Each page seems to contain a hint of "discovery"around

tion of taking a closer look at Comics Fandom.

I have a copy of No. 4(Sept. '40)....anyone with a later issue???

number of copies (I don't dare tell you how many...as you'll all be hounding Bill to get your money back!) Just prior to its publication, I asked Bill if he could spare me some extra copies for distribution to various Aussie fans...both present and future. It's sufficient to say that I got a very generous response.

to you people?!?!! And about time, too!! I think the main reason I haven't done so before is that I feel I have so many things to say to you that

know that I'm a great believer of variety. If we could only get as much variety

now breaking down and asking, "what's the meaning behind Rainy Days??"

drop in and trade insults with the Thompsons(

No matter how chaotic it becomes, all you have to do is close the door,..and no one need know that an untidy sn-and-s (is that acceptable, Roy??) you are. If the VA don't approve your loan, I shall, personally suggest that Australia break off Diplomatic Relations with the U.S.....Fair Enough??

Regarding that Felix The Cat-Ed Sullivan bit, Jerry admitted he was confused. This happened in the days when Jerry was responsible for a good percentage of the con-

typewriter keys) as soon as it saw print. It was just one of those things that happens to all of us, from time to time.

As for Jerry dropping his AGENT X column, you know our thoughts on that little matter..so does Jerry! I'm sure that even Jerry's staunchest critics'&let's face it

is something that he does very well...very well, indeed. Possibly because Jerry gets so much inside information, these columns were far superior to any similar

that I want Jerry to see this point, again, in cold print.

in the pages of CAPA-alpha..must be pretty weak if a

you my apologies, next time around.

e coloured covers, how about you starting a

e first non-Ditto cover??? I'm sure Jerry

Not only would it be a welcome change, to have a

Beautiful job...worthy of the front page on any magazine

that new Bradbury p-b for Edith Pi

if it isn't too late by the time you read this

I'd much rather repay you in kind. e.g. what can

books...magazines ...eh?? Tell us!!

this thing is rolling along no I suspected...two and a half pages,

I've only scratched the surface of the many things I want

before the other members start to think we're carrying on some

I'd better switch over to someone less However, before I

I must mention, You could be right about

the truth s'help me!!

ur

written to him. Thanks for that translation. now I can impress my friends!!! By

until I heard from you. // By the way, have you heard of a book called "Parade of Pleasure" by Geoff Hamp ?? An [illegible] mentioned it in a letter I received, tonight, and said it could [illegible] "study of U.S. Horror comics". Any details would be appreciated.

[illegible] contributions from you. I know you've been making a concerted effort to get together a collection of SUPERNATURAL Comics, so you should be able to tell us a fair bit about this watershed by a career. Also, what about those Captain Midnight

I can't say that I thought Quinlan's handling of Catman was anything out of the

found in the same article that the work of Bill F[illegible]

not consider the current artists

accept that some of the "bad"

Fandom had another one of their boys turn Pro.

this, it must only be a matter of a week away. I must say that I

just that much more accurate.

XMAS Comic..'taint so!!! I had a copy of No. 7 which I think it ages ago.

marrying Coreen Casey, without asking us to fly over for the

Many thanks for publishing the list of contenders for the Jerry Siegel Awards. One name that made me take a second look was [illegible] Just who or what is [illegible]?? Is it a publishing Company...a syndicate...or what?? [illegible] Also, how [illegible] N ??? Are you [illegible] interested in [illegible] I could take a [illegible] in Comic-Book History.

****

always help us??

SEYMOUR

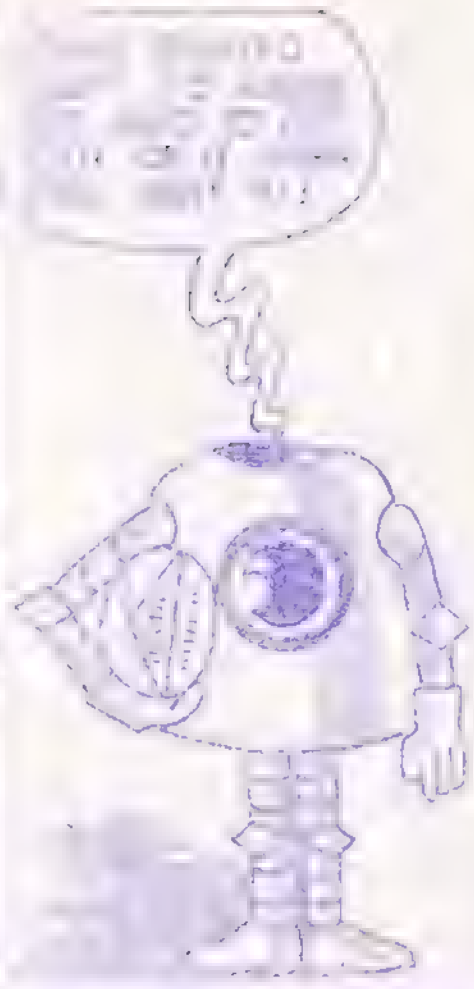
THE MAGNIFICENT BUTTERFLY

ONCE UPON A TIME THERE WAS THIS HERE BEACH...
YET, THAT IS, UNTIL THAT FATEFUL MOMENT WHEN THE MASKED SURFER, SEYMOUR CAME GALLOPING THROUGH THE SAND AT TOP SPEED!
GAWSHMMY!
I'M BEING CHASED BY A WALKING PHILTOP CAN!
HERE HE COMES!
MFLOWLD!

MFLGLS
SPLASH
KERSPLOP

KLOMP KLOMP
OH NO!
KLOMP
KEE-YAHHH!
THE THIN MAN?
J. SCOTT ARKIT?
WHERE?
WHERE?
CRASH!!
4

HIS HEAD !!!



SORRY ABOUT THE DOOR BUT I COULDN'T STOP
SUIT ON! IT IS GOO
HOT SUN, THOUGH! THAT'S WHY I WEAR IT!

AND HERE, SIR, IS YOUR CHANGE FOR THAT BOTTLE OF SAUERKRAUT JUICE YOU BOUGHT AT MY HOT DOG STAND!

EVERYTHING I DO, I FAIL AT!
I'M JUST NO GOOD AT ANY-THING!
THERE'S ONLY ONE THING LEFT FOR ME TO DO..
RID THE WORLD OF ME...
FOREVER!!!

I rec i Jc ic .r er t Robert in i er finally is i i rov Wonder .o r like most people I was tly s i . I s o der or n 156 o the st ds. o not c ctly what it as advertised to be, at least it was ry oo ttempt at bei that it as ver ir s. Wonder .o an 157 o ething of a surprise, too, for t ou h the present day Wonder Woman was featured, she had on yesteryear's boots. The trouble, as I see it with Robert Kanigher's plans is that Andru and Esposito will continue to do the Wonder Woman art and their art is probably the thing that repelled me the most from Wonder Woman for the past few years.

I certainly won't complain about a 1940's-ish Wonder Woman, but I think that I would rather see a new art team and style that is suited to Wonder Woman (Andru and Espostio are NOT) than an Andru and Esposito imitation of the old art style. Andru and Esposito have a serious style and in addition, there is something about their art--I'm not quite sure what--that is okay in war comics but which, when I see it in Wonder Woman, turns my stomach. Harry Peters's old style was definitely not serious; it wasn't really cartoony but that word fits it better than any other word I can think of right off hand. If Andru and Esposito continue doing Wonder Woman art, their style will occasionally creep in even if they try to keep it out and will creep in more and more, probably, as time goes by.

Except that their style is a serious style, I would say thta Carmine Infantino and Murphy Anderson would do a good job on Wonder Woman art, but I don't think that they would be the ideal artists. I'm inclined to doubt that Bort Drucker would do a really good job on the Wonder Woman art, but I think That one of the other artists for DC's humor comics might do an excellent job on Wonder Woman art if he made an effort to be a little bit more serious or less cartoony, and used Harry Peters's old art as a guide for his own. In fact, even if one of the humor comics artists did strict imitation work of the old 1940's Wonder Woman art, the resulting product would be far superior to Andru and Esposito's imitation work. Even though I don't think Murphy Anderson would be the best Wonder Woman artist, I think he would be the ideal cover artist.

As for Wonder Woman <u>stories</u> I wouldn't ask for stories aimed specifically at the older reader (or maybe I would but I don't think that this would be too wise a policy for an editor to follow). EC followed this policy with their science fiction and some of their other comics and produced probably most of the most brilliant artwork and writing that the comics field has ever seen (or probably will ever see, for that matter) but it didn't sell. From 1952 to 1956, EC lost money on their science fiction comics. Yet EC's horror comics, in my opinion, far and away the worst things

they published (with a few exceptions) and, I think, those which were aimed at the youngest audience, made enough money to support the science fiction comics, the war comics (which also lost money), and MAD for the first year until it started to make money. The Suspense comics supposedly broke even (there are some real classics in the Suspense comics, too, though more in the later issues than in early issues).

But getting back to my subject, what I would ask for, is a comic that anyone can enjoy. Today, Uncle $crooge is the best example of such a comic (I suppose it always has been, too). I've read that for years Uncle $crooge out-sold all other comics. I've read and enjoyed Uncle $crooge for most of the life of the comic. I now see things in it--old or new issues--that I didn't see 10 years ago and I think I enjoy $crooge more than I did then. I've heard that Uncle $crooge is the most popular comic among college students and the older portion of the comics reading public. I saw evidence of this last year at college and in other places. People at school who wouldn't be caught dead reading most comics would unashamedly read Uncle $crooge and enjoy it. I think that the 1940's Wonder Woman was like this in a slightly different way. I hope Robert Kanigher brings this quality back to Wonder Woman comics.

I hope Kanigher will also restore the script title logo to the cover and I hope that he will have the artists draw a white stripe down the front of Wonder Woman's boots as both are more attractive than the present state. I wish him good luck.

♦ ♦ ♦ ♦ ♦ ♦ ♦

A ROTATION PLAN

For those of you who haven't noticed, after writing very little--only a fraction of what he had done before--for several years, John Broome is back writing a good bit of material for Julius Schwartz's comics. I'm glad to see him back, because this will probably mean better stories in Schwartz's titles--not only will we have John Broome's stories, but with the somewhat lightened load, Gardner Fox's stories should take a turn for the better.

I think that one way to help keep the general level of quality up in the Schwartzian magazines would be to start a rotation plan on the authors of the stories. My idea is expressed below.

Flash: I have always preferred John Broome's Flash scripts to those of Gardner Fox. Perhaps, editor Schwartz does too, because during the past few years, Broome has turned out more scripts for Flash than for anything else. In the past year, Broome has done 9 Flash scripts (counting book-length stories as 2 scripts) and Gardner Fox has done 7. The writing chores on Flash have been spilt more or less evenly usually with both doing one script per issue. What I suggest is that Broome, since he does better Flash scripts, write the scripts for 2 issues of Flash in a row and then take a one issue breather and let Gardner Fox write that issue, then Broome write 2 more issues, etc.

Green Lantern: I think that Gardner Fox's scripts for Green Lantern are generally a little better than John Broome's Before Broome ceased writing many Green Lantern scripts, he had gotten pretty stale. At that time Gardner Fox wasn't very good either, perhaps because this was his first crack at writing Green Lantern, perhaps not. But since then, he has improved tremendously. John Broome's present scripts, perhaps from the break in routine, are pretty good but I prefer Gardner Fox's scripts on Green Lantern just a little bit. For this reason, I would say let Fox write 2 issues and take a 1 issue break during which John Broome would write an issue, etc.

Justice League of America: Gardner Fox's first dozen or so JLA stories were pretty good but since the JLA has gone pretty steadily down hill (with a few exceptions) until recent issues when there have been a few hints that the outlook might brighten a little. I don' know how John Broome would do on the JLA, but at least, I would like to see him given a couple chances to try. If he were to do well, I'd like to see him continue as the minor writer, him writing 1 issue and Fox 2, etc. but I think I'd like to see Fox stay as the main writer as I want Broome elsewhere. I think what is really wrong with the JLA, though, is the length of the stories. I think that if all stories were double issue stories, there would be an immediate rise in story quality. Or perhaps another idea would be a 36 page story--a story starts one issue and ends halfway through the next issue; then another story starts in the second issue and is finished in the third; then the cycle begins again.

Elongated Man: I think Fox's first 4 stories in Detective were tops, then came a couple bad ones, and then those since have been better. John Broome has written 2 Elongated Man stories so far, both good ones, and I think Fox's latest couple have been a bit better than some of the middle age ones. I say let the two writers alternate writing Elongated Man: Fox, 1; Broome, 1; etc.

Hawkman: I'm sorry to say this but in recent issues, I think Hawkman has taken a nosedive. I don't know how good John Broome would do on Hawkman, but I'd like to see him given a chance to try a couple scripts. If he were good let him continue as the minor writer. I think Fox's overall record on Hawkman has been good though, so I'd like to see him continue as the regular writer.

Atom: Somehow, Fox has managed to stay remarkably fresh on Atom scripts and Atom has remained at a relatively high level of quality during his 4 year life span. Congratulations, Mr. Fox. I hope you can keep up your good work.

Batman: Gardner Fox's first couple Batman scripts were pretty good but after that, Fox got astonishingly stale, astonishingly quickly. John Broome wrote half a dozen very good Batman stories, 2 or 3 of which were excellent and then didn't write any more until very recently--his recent scripts, including the best "new look" story to date (Walk, Batman--to your Doom), have also been very good. Needless to say, I would like to see John Broome continue to write Batman. But I don't want him to write all the stories for fear that he might get stale as Fox did. Fox-can--and has--

written good Batman stories and I see no reason why he should not continue to do so. The same goes for Bill Finger and "France" Herron. Whether he uses them all or not, Julius Schwartz has 4 Batman writers. I think the best way to split up writing chores here would be as follows; During a 3 month period, John Broome would write 3 Batman stories for Detective Comics and 1 story each for the 2 issues of Batman comics. Then he would have a 1½ or2 month vacation from writing Batman. During this time, Gardner Fox, could write 1 or 2 stories for Detective Comics and 2 or 3 stories for Batman Comics. The remainder of the stories would be written by Bill Finger and France Herron, with Finger doing an occasional script for Detective and with book-length novels appearing in Batman comics being rotated among the 4 writers. This would give John Broome the majority of the scripts (he's Batman's best writer) and would fit in with the idea of this whole rotation plan--TO KEEP ANY OF THE WRITERS FROM GOING STALE AND TO KEEP THE GENERAL QUALITY OF THE STORIES OF ALL THE CHARACTERS HIGH.

C . . . . . ✝✝✝✝✝✝✝

CHOKE is an non-profit, amateur publication created by James K. Weston for distribution by CAPA-alpha (Comicdom's Amateur Press Alliance). It is published irregularly. Copies may also be sent out from time to time to friends, people mentioned in it, or other interested persons. Copies may also be purchased by interested persons for 10¢ or 5¢ and a stamped, self-addressed envelope.
Owichaco Group Enterprises, 1965.
James K. Weston, 4220 East-West Highway, University Park, Hyattsville, Maryland 20782

The Schwartz Index is now available for $1.00 per copy. It contains a listing of every story and every comic book in which the following characters appear up to the April, 1965 issues: Flash, Adam Strange, Green Lantern, JLA, Elongated Man, Atomic Knights, Hawkman, Star Rovers, Atom, and the "new look" Batman. Authors and artists and much other information are listed for each story, cover, and comic. In addition, it has a beautiful, lithographed, original Green Lantern cover illustration. Cover and 1 page--lithographed; 29 pages--mimeoed.

Comics listed as For Trade are VG or Mint unless otherwise specified.
COMICS FOR TRADE: Showcase #13, Flash #105 106 107 108 111 112 117 119 Showcase #17 18 19, Mystery In Space #53 (F) 54(F) 55(G-VG) 56 (G-VG) 57 58 59(water-stained) 59(G-VG) 60(G) 61(G) 62(G-VG) 64(G-VG) 66(F-G) JLA #2, Strange Adventures #117 120 141 162 Showcase #27

WANTED: (in VG or M only to replace poorer copies) Showcase #8 14, Flash #109 110 121, BIB #63 64 65 69, Green Lantern #1
Wanted because I don't have them: Showcase #20, Phantom Stranger #1 2 3 4 5 6, Strange Adventures #102 103 110 111 120 135

By John Broonan.

[illegible] in T[illegible] I while browsing in the local newsagent I noticed [illegible] attracted me. It was titled "Master of the World" and [illegible] to be released movie of the same name. One reason [illegible] by was that the cover said it was adapted from a [illegible] tackled me because some years ago I had read another [illegible] certainly wasn't written by Verne. It was set in [illegible] and concerned a mysterious fellow and his super [illegible] at ten thousand miles per hour who had ideas of [illegible] the world's leaders. He was aided in his plans by [illegible] invisible gas capable of putting a whole city to [illegible]. I can't recall the author of this novel and I've [illegible] the nerve to use the same name as Verne's classic [illegible] several similarities of the general plot. I [illegible] never [illegible] but the comic followed pretty much the same story. [illegible] In the year 1873 a mountain overlooking a small town [illegible] by seemingly erupting like a volcano. [illegible] is called into investigate. Meanwhile several [illegible] by a strange gentleman while they are [illegible] over [illegible] room. It is revealed that their captor, who is called [illegible], [illegible] while performing certain mysterious experiments [illegible] [illegible]. He has a quirk about war and his plan to bring [illegible] his own private war on the nations of the world.

[illegible] is worse than the disease as he soon demonstrates to [illegible] by becoming a U.F. warship. He then proceeds to England [illegible] over London warns the people that he will destroy them unless [illegible] country [illegible] him seriously so he levels the English capital. [illegible] to a country called Kriegplatz where a battle between two [illegible] his ship, named the Albatross, is regarded as a [illegible], Robur soars high above them and rains down bombs [illegible], ends the fight but during the chaos the ship is [illegible] shells. Though the Albatross is badly damaged they [illegible] the Alps to the sea and then onto Robur's island base. [illegible] the crew [illegible] of the ship Strock and his companions decide to escape. [illegible] they plant a [illegible] charge in the powder room then climb down the [illegible] to the [illegible]. The Albatross blows up and though the crew escapes, Robur remains in the ship as it plunges to a watery doom. The end. Before I continue [illegible] comment on the art. The comic is drawn by the same artist who illustrates [illegible] and "Lady" and on the whole he does a reasonable job. I particularly [illegible] his version of the Albatross, its general shape is that of an elongated

ship,at each end there is a large propellor and situated at the top of the craft are a number of vanes(twenty two to be exact). Also on top is a glass enclosed bridge and an open deck. Hanging underneath is another deck and also the launching pistons for the torpedos and bombs. Along the side are several portholes as well as the crew's gallery. The whole thing is a delightful combination of a ship,zeroplane,helicopter and an old fashioned country mansion.

The movie which I saw when it finally arrived in Perth was a disappointment. Despite fine performances by Vincent Price and Charles Bronson who played Nemo and Strock respectively the whole thing was a waste of film. This was due to the special effects department who apparently had a two dollar budget to work with. In their hands the Albatross became something out of a cereal packet. The incident concerning the warship was obviously cut from an old black and white movie. London of 1873 took a two hundred year step backwards to the Elizabethan age and the sequence dealing with the battle between the two armies was also taken from another movie- a cavalry charge with an occasional artillery blast **without a sign of the Albatross. Yech!**

About a year later I came across an issue of Classics Illustrated titled 'Nemo the Conqueror'. Realizing that this version would be closer to Verne's book I was curious to see how much the Dell comic differed from the original story. It begins with a strange sound being heard in several different parts of the world. The scene shifts to the Weldon Institute,a balloonist club in Philadelphia, where a hundred members were arguing about the best way to propel a balloon. The meeting is interrupted when a man called Nemo tells them that they are stupid for believing in their theories on the future of balloon flight. Angered by his words they throw him out. Later that night as the President of the club Uncle Prudent(what a name!)the secretary Phil Evans and servant Prycellan make their way home they are attacked and abducted. When their blindfolds are removed they discover they are in Nemo's flying machine. Nemo informs them that he kidnapped them as retribution for the attack on his art at the Institute. The remainder of the comic concerns the journey around the world they are taken on and the many adventures that befall them. Not once in the anti-war movie of Nemo mentioned which was the main theme of the movie and the Dell comic.Nemo doesn't blow up any ships or bomb any cities in the Classics edition, instead he does just the opposite-he helps people. For instance he prevents a human sacrifice ceremony,and tows a boatload of shipwrecked sailors to land. It is the prisoners who are the real villains, despite the obvious good intentions of Nemo they still blow up the Albatross when they escape. But this isn't the end. Seven months later Uncle Prudent and his friends are demonstrating a motorized balloon to the other members of the Institute they are 'buzzed' by Nemo in a new model of the Albatross. They are dragged from their balloon and Nemo addresses them sternly telling them what he thinks of their reactionary and backward ideas. When he returns them to the ground and lingers just long enough to inform the Balloonist Club that they are a mob of fools before sailing off into the sunset.

After reading this I wondered how the heck they had the hide to label the movie'based on the story by Jules Verne'. Apart from the blowing up of the Albatross it was completely different in every way(Strock wasn't even mentioned). I was curious about where they got the anti-war theme...perhaps whoever wrote the screenplay had read that adventure book I mentioned earlier. Actually I wonder if they swiped it from Verne's other well known novel "Twenty Thousand Leagues under the Sea", if I remember correctly Nemo had a fixation in this direction too. Incidently,I preferred the Dell version of the Albatross to the Classics one.Apart from the propellors and the vanes it resembles a boat. The hull is of metal and has a large rudder protruding from the rear end, the superstructure is that of an ordinary ship. See the illustrations situated somewhere in this piece.

I was surprised when I later found another issue of this was illustrated titled 'Master of the World'. Perhaps this will make this a clearer I thought.

the cone.

witness a disturbing underwater upheaval in the lake while fishing. Strock is now faced with the possibility that the mysterious craft is also a submarine. He is ordered by his chief to find the inventor or else. Meanwhile the U.S. government publishes a notice in every paper of the country addressed to the unknown will sell his creation. Other nations follow suit but there is no response. Then

as he sees fit for with it he holds control of the world. It is signed 'Master of [illegible]. When the machine is seen again, this time in Lake Erie, Strock leaves [illegible] reaching Toledo he and three other men begin the journey to this place [illegible] vehicle was seen by one of the men while it was undergoing repairs.

over it is, it shows that today still hasn't overtaken Verne

Meanwhile back on the ferry Strock begins to feel alarmed as it nears

the waters of the lake. When it surfaces the warships are still following close behind. Into the Niagra River speeds the ferry much to the dismay of Strock, while

falls wings suddenly unfold from each side and it soars into the sky in total disregard [illegible]. Upon Strock recovers consciousness again, what a sight he may regret upon his [illegible] as Flims himself amidst the Great Syrte mountain. Amidst the terror is a huge pile of shattered wreckage. Finally the captain speaks to him.

whiz-bang rick weingroff 3241 southgreen road baltimore maryland

Blah, or Nightly Naked (I haven't decided which)

(Scene: SuperPerson is climbing a tree. A little girl with tears in her eyes, and a crowd standing by, watch. . .)
Little Girl: Help me, SuperPerson! Please! I'll die if you don't!
Super: Don't worry, little girl, I'll help you! ((climbs into upper branches of tree) There you are. She's unscratched, and so it I, for I am SuperPerson!
Little Girl: Oh! Thank you, SuperPerson! For saving my cat from falling out of that tree! ((Super climbs down as his pal, Horace Harrington arrives))
Horace: What happened?
Bystander: You should have seen it! SuperPerson climbed into that tree and fearlessly rescued a cat!
Bystander 2: HURRAH FOR SUPERPERSON!
All: YEAH! YEAH!
Super: Please, it was nothing!
Bystander 3: Let's hear it for SuperPerson's modesty!
All (except SuperPerson who is too modest): HOORAY! YEA!
Horace: SuperPerson, I just got here and missed your incredible feat! Would you mind climbing back up so I can get a photo of your dramatic rescue? ((Super climbs back into the tree after tearing the cat away from the little girl and as he starts his dramatic rescue, Horace snaps it with his kodak)) Got it! Gee, you're sure super, the way you always rescue cats and all, I mean! ((Police Chief Harris drives up with the mayor of Megalopolis, Mayor Hardin))
Harris: SuperPerson, as soon as I heard of your dramatic rescue, I rushed over here to congratulate you!
Super: T'was nothing, really. . .
Hardin: To show our appreciation of your feats, we are holding a ceremony tonight in your honor. . .
Super: I'm honored. . .
Hardin: I just said you were!
Super: But why tonight?
Hardin: Don't you realize what this is? Can it be that IT has slipped your super mind?
Harris: No, he probably is just too modest to remember. This is your one thousandth cat rescue! Tonight's ceremony will commemorate this festive occasion!
Super: 1000th? Gee . . It seems like only yesterday when I rescued my first cat -- I remember it well! She was meowing, but she couldn't frighten me! I knew that it was a job for SuperPerson!
Horace: But you haven't heard everything yet, SuperPerson! Mayor:
Hardin: Yes, as a special part of our ceremony we want you to demonstrate for all of Megalopolis your cat saving techniques. You'll stage the demonstration in Mega Stadium and all proceeds will go to your favorite charity.
Super: You mean the Retired Super Heroes Home?
Horace: Yup! It'll be a sure sellout, too!
Super: I. . . I don't know how to thank you! ((Super flies off, embarrassed by the well-deserved accolades as the bystanders shout HOORAY! and YEA! for five minutes. Horace Harrington rushes to the Daily Dally Office))

Horace: CHIEF! [illegible] 1000th cat rescue!

Chief Horton: Great Harvey's ghost! [illegible] hold the presses! I want a [illegible]

Horace: I'll write this up, Chief!

[illegible] Harry, [illegible] out and passes girl reporter, Helen Heartache!))

Horace: Have you [illegible],

Helen: Really? I'm so [illegible] loving him?

Horace: No, he's super! But he [illegible] as there's another girl [illegible] lest his sacred traps be [illegible] Harwich speaks to CHIEF))

Horton: Harry, I want you to [illegible]

Harry: Me? But, . . I, . . I, . . [illegible] story when I, my very self, am SuperPerson?

Horton: Now, no buts! You're [illegible] these scoops of yours: "[illegible] week" and "SuperPerson [illegible] stuff and I want my [illegible] SuperPerson's testimonial!

Harry: Okay, Chief! I'll be there! [illegible] Harry robot to allay any [illegible] Harry's failure to cover the [illegible] flies to the ceremony. . .))

VOICE: Oh, help! My car has a [illegible]!

Super: This is a job for SuperPerson! I'll just have to say. . .this tire isn't flat!

VOICE: No! And neither am I! . . (([illegible] stands revealed as a completely [illegible])

Super: AARGH! A naked person!

VOICE: Yes, a naked person! I'll bet [illegible] like THIS!

Super: Please cover IT up!! Cover IT up! [illegible] me! ((As Super falls to the ground, [illegible] nakedness, the VOICE puts the raincoat on. . .))

VOICE: Stand up, milksop!

Super: !Milksop?! Why, I'm. . .

VOICE: A milksop!

Super: I'll have you know I've [illegible]

VOICE: So what? Who cares?

Super: The cats, for one! Anyway, [illegible] about saving lives?

VOICE: A lot more than you!

Super: BAH! I've got a ceremony [illegible] naked person! Can't disappoint the city. . .

VOICE: Wait! Wait! Think about [illegible] you saved those cats? Think about [illegible]

Super (To himself:) Is it important? [illegible] could be more important than . . [illegible] flies into Mega Stadium, [illegible] tumultuous applause))

Super: You see, fans, it all depends on the type of tree. . . can't scare the cat so you have to [illegible] if the tree is oak, maple, or other [illegible] up like this ((demonstrates, [illegible] wood)). But if the tree is an evergreen, [illegible]

hence the name, I float [illegible] the side, [illegible] not to [illegible] the poor little animal ((he demonstrates)). [illegible] true to a palm, I crawl up thus ((he demonstrates)). And [illegible] pomegranite. . .((he demonstrates some more primitive killing methods and, amid thunderous applause, [illegible]).

Harding: People of [illegible] honor that great humanitarian, and [illegible] this day! That person who puts the safety of [illegible] else: SuperPerson! ((Super rises [illegible] accepts the award))

Super: Friends, I feel guilty about taking this award [illegible] what must be done! And the only thanks I [illegible] a tear-filled, joyful, childish eye, and [illegible] job is well-done! I thank you from the bottom of [illegible]

Man in crowd: What a speech! Better than [illegible] Let's hear it for SuperPerson's speech!

ALL ((except super who is too modest)): [illegible]! ((super flies off amid the thunderous applause))

Super (To himself:) I still can't figure out what could be more important than saving the lives of helpless people! I've got to satisfy my curiosity! ((Super, using X-ray vision, quickly locates the VOICE and flies to her!))

VOICE: Ah, SuperPerson! I see you couldn't figure out what's more important than saving cats!

Super: I don't see how anything could be more important! Aren't I celebrated as Earth's greatest hero?

VOICE: Think about this: is saving the lives of people more important than saving the lives of cats?

Super: People? Do people need saving? It never occurred to me!

VOICE: SuperPerson, maybe this didn't occur to you but over 50,000 people are killed every year on our nation's highways! And narcotics sales are rising! Crime is on the upswing! People are developing more sophisticated ways to kill each other -- atom bombs, gas, napalm, et cetera!

Super: Narcotics? Napalm? Et cetera? What are they?

VOICE: Don't you see, SuperPerson! For all your mighty powers, you don't know even what the true menaces to mankind are!

Super: But everyone always praised me for saving cats. . .

VOICE: Sure, so you wouldn't learn about LIFE! So you'd be kept so busy saving cats you'd have no time to learn about sex and life!

Super: I don't understand!

VOICE: You see, two things could happen if you learned about crime and perversion: 1) you would become a criminal or a pervert, and a super one at that, or, 2) you'd be so appalled [illegible] you'd wipe out all crime and perversion. If you became a criminal no one could stop you! If you became a criminal and perversion fighter, what would people do for kicks? So instead, they make you stay in Megalopolis saving cats!

Super: Are you saying life is more than a furry animal?!

VOICE: Kiss me!

Super: I couldn't!

VOICE: Go ahead! I won't hurt you! ((super kisses nun)) I've seen dull kisses, but that takes the cake!

Super: Dull? But Helen always called it my "super kiss"!

VOICE: Sure, sure! But you think that's all there is to life -- I'll show you a super kiss! ((she shows him a

Super: Hunh! What!

VOICE: Now do you see?

Super: [illegible]
with a roar

VOICE: You might try creating [illegible]
near instead of [illegible]

Super: I'll do it! I'll [illegible] to the [illegible] of evil, like you say!

VOICE: One more [illegible] an alien [illegible] your identity and [illegible] your [illegible] and curse it, [illegible] once! Now is the time to enjoy!

Super: Thank you for saving me! ((super flies off)) I'll leave my Lara [illegible] robot or [illegible] told me, only a robot could [illegible]

IF ANY SIMILARITY EXISTS BETWEEN [illegible] DEPICTED ABOVE AND ACTUAL [illegible] IT IS NOT OUR FAULT IF THE TRUTH [illegible]

COMING SOON: "The Partner Adventures of [illegible] the sudden change in plot which occurs when [illegible] why tell you now? I haven't even written it yet! [illegible] not reveal the shock ending to [illegible]

SECTION TWO

Several months ago, I promised a [illegible] been months and the Con has long since departed. But this is an appropriate time to drag out the old promise and [illegible] those golden memories. And besides, I promised to end up in jail in the write-up -- but I just couldn't manage it.

The 1965 New York COMICON was:

1) Cake on Sunday
2) An FF t-shirt and a six foot poster of Spider-Man
3) Losing $150 worth of comics and writing it off as [illegible]
4) Learning pro[illegible] to [illegible] that I can't breath a [illegible]
5) Mort Weisinger sitting in the back row until [illegible] finally [illegible] him and put him on the panel discussion.
6) Otto Binder eating about my collar
8) Lots of people
7) Having no one know who the tall [illegible] on the [illegible]
9) Avoiding the CBS-TV cameras
10) Getting caught in an off-moment
11) Talking cordially to one deadly enemies I've met in [illegible]
12) A loud fan
13) A hot room

14) But all the soda I could drink on Sunday
15) Picking Bernie Bubnis's name for a door prize right after he complained about the unfairness of something or other (honest, fellows, I picked it purely by chance)
16) Keeping my mouth shut during the panel discussion
17) Sitting so close to Murphy Anderson, I could touch his magic hands
18) Cleaning up the paper plates after Dave told everyone not to leave them around
19) An adult complaining to me (because I looked official -- I was running around and didn't seem to know what the heck I was doing) because his kid was being kept up so late Saturday night by the lousy management of the con
20) A couple chapters of the Flash Gordon serial, but missing Captain Marvel, Captain America, and Superman
21) Keeping my money locked up so I wouldn't spend it all.
22) But spending it all anyway
23) Going hungry but not especially caring
24) Meeting fans
25) Meeting pros
26) meeting pro/fans
27) Looking at original artwork with Bill Thalling and Larry Ivie
28) Trying to get Bill Harris to talk into the microphone
29) Trying to get Ron Fradkin NOT to talk into the microphone
30) Trying to NOT think of so many questions for Murphy so I would have time to talk to Leonard Darvin, but failing miserably
31) Waiting for Gil Kane to autograph a comic a young fan of his handed him before resuming our conversation
32) A beautiful redhead (anyway, a good-looking one) who didn't look like a comic fan to me
33) When Jerry asked if he could be heard in the back, I answered I could hear him -- but nobody heard me
34) Fun
35) Watching Phil Seuling answer questions for CBS -- and answer, and answer and. . .
36) An auction, with Jerry selling Action#1 and a few other prizes at very low prices.
37) Jerry being asked to hold a mock auction for the TV cameras and jacking the price up a few dollars for their benefit
38) Trying to figure out why the girl came as a nurse to the costume ball (and then feeling stupid when she said she was "Jane Foster")
39) Phil Seuling and his wife jumping in front of Otto Binder as Captain and Mary Marvel
40) A stiff back from standing up so long
41) Admiring Jim Warren's argument
42) Not getting to talk to Gar Fox who had to leave early
43) Learning the details of Roy's pro adventures
44) Smiling for the camera
45) Admiring foreign comics and original artwork on display
46) Wondering if that was really Doctor Strange or not
47) Calling Mark Hanerfeld "Mark Wollensak"
48) A long walk to supper
49) Being known when I wanted to be and unknown when I didn't
50) Talking behind Murphy's back
51) Giving my seat to Gil Kane but then having no place to sit down myself
52) Then trying to find my way to the back
53) Watching bits of the panel discussion from the cloak-room
54)

52) Then trying to find my way to the back
53) Getting lost in the middle
54) Three microphones for six people
55) Watching the panel discussion from the cloakroom
56) Running up and down the steps
57) And much more

Summary: The above is a slightly different review of the same old things you've probably all heard about. Some of the things will seem peculiar to those of you who weren't there -- but that's your own fault for not being there.

SECTION THREE

In the course of the average school year, many students write term papers on comic books. Often, the topic involves their relationship to crime and delinquency. As a source for this information, the student often consults Wertham's Seduction of the Innocent and, unless the student is gifted at tearing apart bad arguments, will end up with a completely incorrect paper. I therefore propose that fandom launch a new campaign, a campaign of greater scope and importance than any previous one. I suggest that we all go to our nearby libraries, take out a copy of Seduction and somehow, conveniently, lose it before the book is due to be returned. In this way, we would perform two valuable services. First, we would help improve the image of comic books. Second, we would help increase the factual accuracy of term papers throughout this country.

Also, at the next Con, we might have a mass book burning as the main attraction.

SECTION FINAL (I hope)

Out of the mouth of babes -- that saying is so true! I just completed the lead story in the Giant Uncle Scrooge and Donald Duck and am forced to say that though ostensibly written for children, it was very good. It had an interesting moral, presented in an extremely fine fashion. The story was well-paced, highly diverting and, at the same time, quite stimulating. Recalling my comments on funny books from Slam-Bang 3 (remember?), I can see that this story pretty much stuck to my point, that funny animal books are basically a subtle form of ridicule of authority. The interesting juxtapoisition of the laws of the land, with "Orphan Annie" independence of Scrooge was a joy to behold to any amateur psychologist [who stuck his neck out with comments as in SB 3].

I think it would be interesting to compare a funny animal book with a super hero book to see which is actually better. I am not qualified to judge, but feel that certain funny animal characters (as Uncle Scrooge) could easily be better than many super heroes (as Blue Beetle, for instance). Is there any among us qualified to make such a comparison?

MAILING ADDRESS: Rick Weingroff, University of Maryland, Calvert E 201, College Park, Maryland.

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CAPA-alpha #14 Nov., 1965

Central Mailer: Jerry G. Bails, 22529 Karam Ct., Warren, Michigan

mc: mailing comments included

PAGE	CONTRIBUTOR	TITLE (number of pages for credit)
1.	Kuhfeld*	John Carter illo by Dick Tatge & Al Kuhfeld
3.	Kaler*	Sounding Off, #5 (6pp) mc
15.	Thomas*	Ramblings ROY-al, #4 (4pp) mc
23.	Pacinda*	New York World's Fair 1964-1965 (1)
		The Greatest Daze in Comics History (1)
		A-Do-It-Yourself-Collector's-Item (2)
		The Big Six Comic Magazines (1)
29.	Bails	Agent X Reporting, #11 (2)
31.	Ryan	Down Under, (a one-shot?) (8) mc
39.	Ryan	Seymour, and more Seymour, cartoons by Bill Dubay, prospective member? (6)
45.	Weston	Choke, #2 (3½ to be exact)
49.	Brosnan	Ramble On...and on...and on..., #1 (Say, that title sounds familiar!) (4)
53.	weingroff	whiz-bang, #8 (he insists i use lower case.) (2)
55.	C.M.	Actually, this is only page 43, but I've been counting all the blank pages; hope you have!
56.	Kaler	A "Happy Birthday" from the Happy Harbinger of Greenwich Village (alias the East Side Kid) (1)

*These fellows all assure me that they are real nice guys, and that if we forgive them this time, they'll never never let any nasty ol' blank pages slip by again. Let's see now, the following pages in this issue have been reserved for your comment: pages 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, and 24. That's some kind of a record.

****

New Applicant: George Pacinda, Mt. Bethel Rd., Warren Twnsp., N.J.

NOTES TO MEMBERS (Checked items apply to you.)

___Please remit $1.00 to cover future mailing costs.

___You owe a minimum of ___ pages for the next issue in order to maintain membership. I recommend AIR MAIL SPECIAL HANDLING to be sure to reach me by Dec. 1, 1965.

_X_If I don't hear from you within 30 days, I'll assume you approve of any new applicants for membership. Hokay?

****

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K-a
FORECAST
Another year of meeting deadlines, finding things to write about, and hoping that our material reaches the central mailer in time and safely.
And even I can't predict the amount of good material and also wasted space that will appear. But the sky is the limit and we are all aiming higher and higher. And the outlook is good now.

Costume stolen from Starman for this cover only. Face of course belongs to David Kaler. Happy First Birthday!